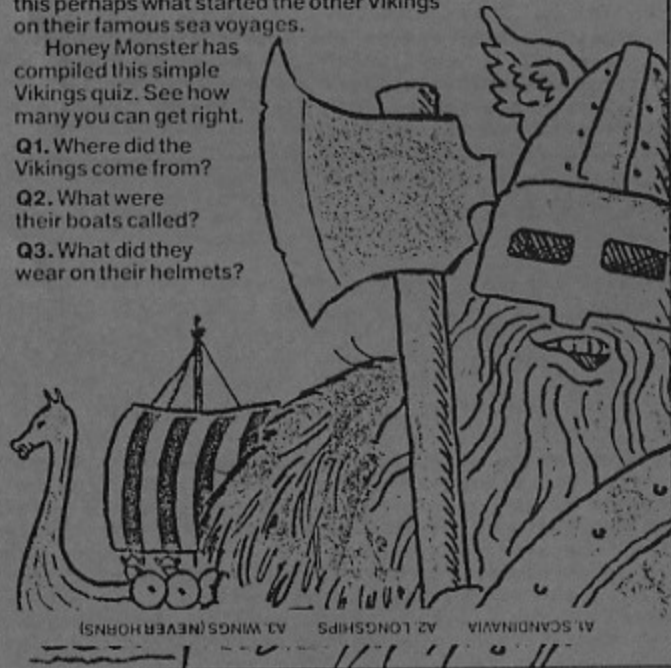


# CAREFUL WITH THAT AXE ERIC

Eric Bloodaxe was a Viking so vicious even his Mum didn't like him. So the Vikings packed him off to Iceland - but even the cold couldn't cool him down. Alas, home came evil Eric - is this perhaps what started the other Vikings on their famous sea voyages.

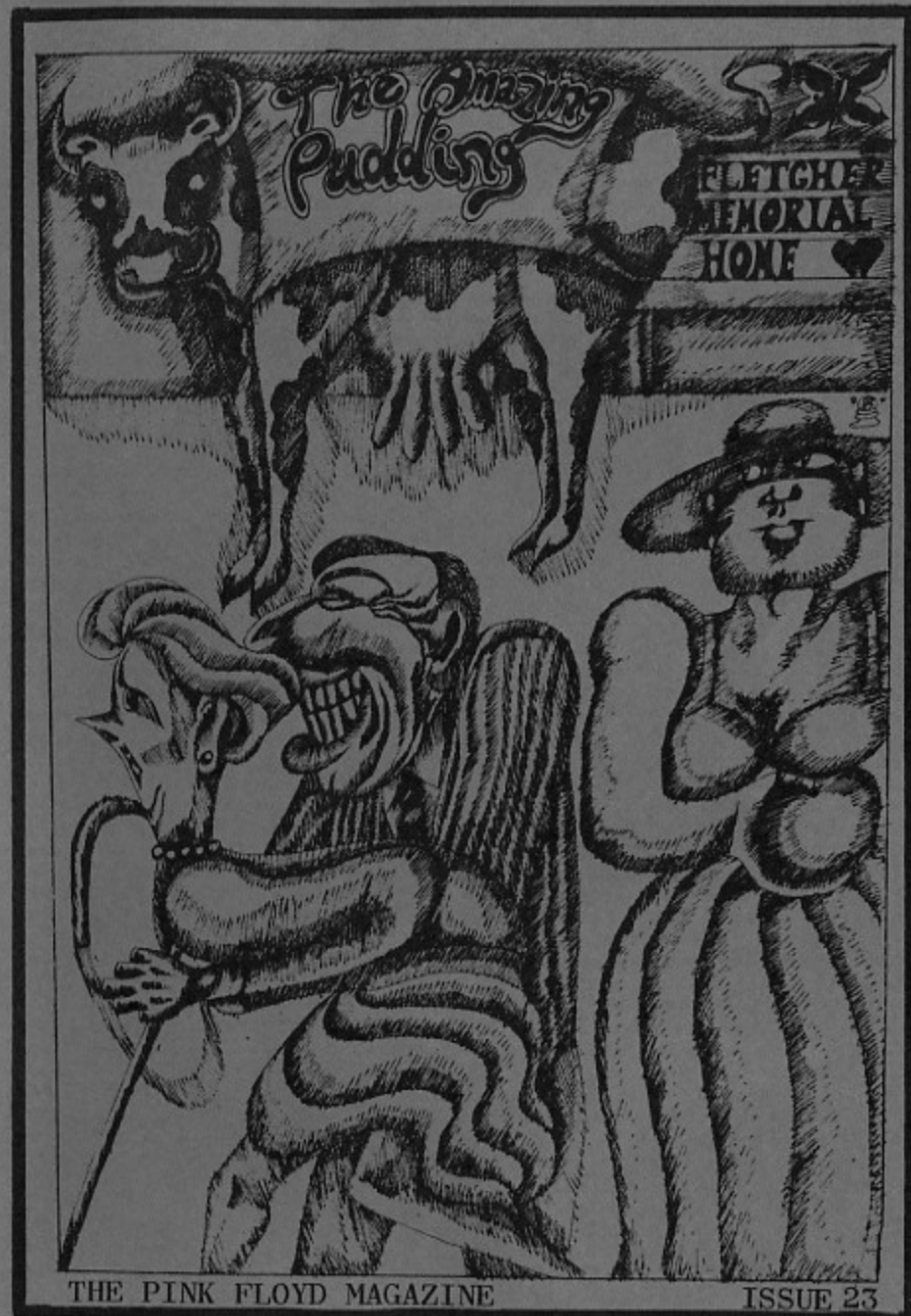
Honey Monster has compiled this simple Vikings quiz. See how many you can get right.

- Q1. Where did the Vikings come from?  
Q2. What were their boats called?  
Q3. What did they wear on their helmets?



The above is a page from "Honey Monster's Book of Famous Baddies No. 1 - Baddies From History". Eric is obviously one of Eugene's ancestors!

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THE PINK FLOYD MAGAZINE

ISSUE 23



# CONFUSING DECISION

Issue 23 - <sup>MAY-LATE AGAIN!</sup> APRIL 1987

Even before TAP 22 went to press, but after it's editorial was printed, we heard the good news that among the first three pre-'77 BBC sessions to be released on Strange Fruit will be one by Syd Barrett. We didn't know our influence stretched so far! Seriously, only the vaguest of details are available at the moment, but we will, of course, bring you more news when we can. (For the record, the other two releases are by Jethro Tull and Marc Bolan).

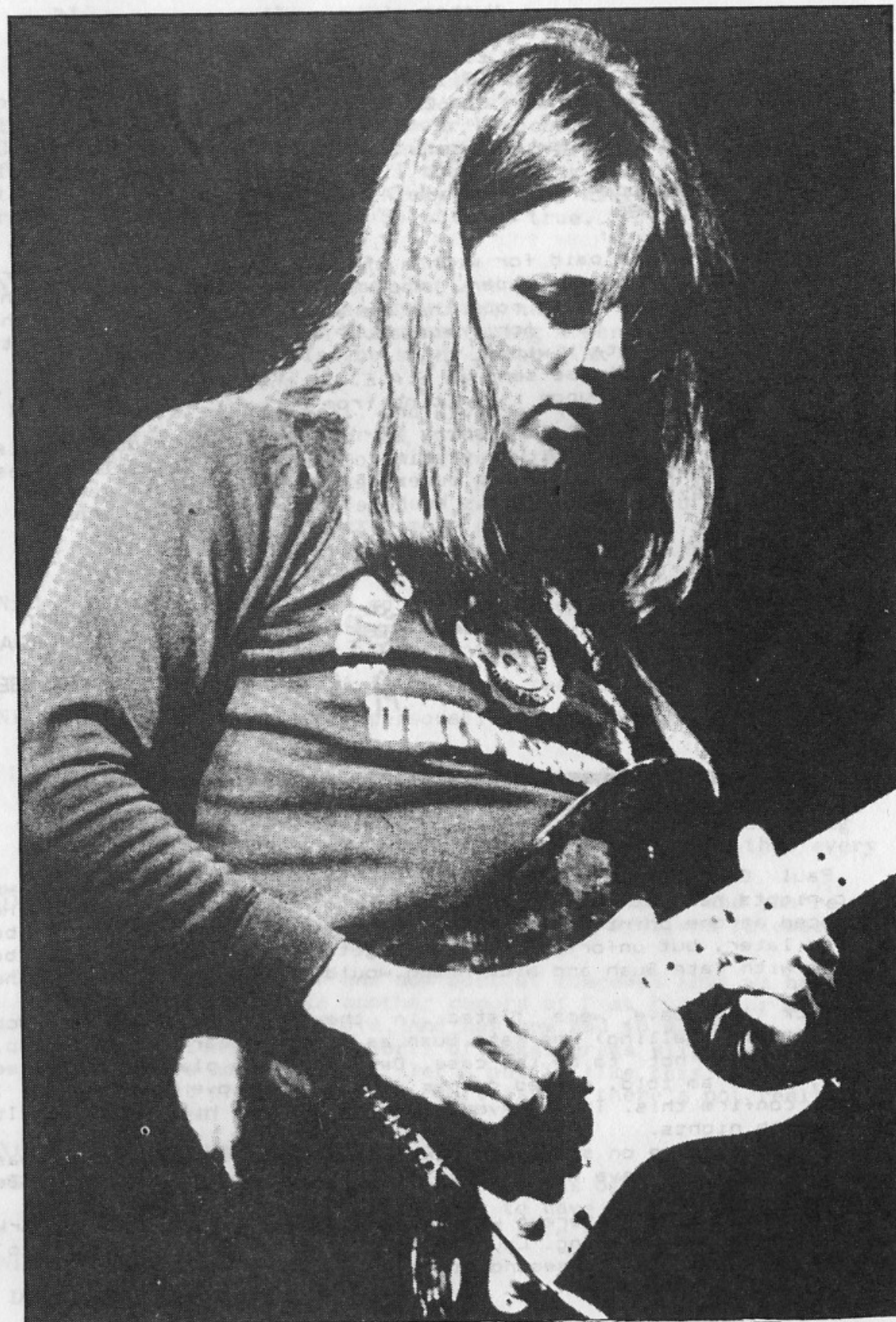
On the subject of 'New' releases, it now seems that all Pink Floyd albums are out on CD, with the exceptions of Relics and Great Dance Songs. (The latter is out in Japan). Also freely available (well, available for about 12 quid) are About Face and The Pros & Cons. It is not yet clear whether any of Relics, Dance Songs, The Body, Wet Dream, Fictitious Sports or the first David Gilmour solo album will make it onto CD. It cannot be doubted that the quality of sound on such discs is superb and that, while not indestructible, are incredibly robust. Their main failing is cost, a factor which appears to be decreasing as they become more widespread.

What confuses us greatly is why EMI have decided to slavishly follow the running lists of vinyl albums. We can see no reason why, say, 'See Emily Play' and 'Arnold Layne' could not be appended to Piper nor 'Careful With That Axe Eugene' to Saucerful. Obviously, a concept album such as Dark Side would suffer from the addition of irrelevant extras, if indeed they were available, but this should not apply to earlier albums. Other companies see the commercial advantages of adding extra or longer tracks to CDs and cassettes (witness Gabriel's So, Dire Straits' Brothers in Arms or Geldof's Deep in the Heart of Nowhere). Even EMI have seen the possibilities albums by other groups such as Queens' A Kind of Magic. Indeed, surely 'The Gunners Dream pt 2' could have been edited into the Final Cut. After all, a CD gives about 74 minutes stereo playing time compared to about 50 on an average rock album.

If extra tracks have not been added to these albums because Relics and Dance Songs are to be released, it is hoped that they will benefit from the additions of, for example, 'Point Me at the Sky', 'Apples & Oranges' and 'Candy and a Currant Bun' on the former, and both parts of 'The Gunners Dream', 'When the Tigers Broke Free', the film version of 'What Shall We Do Now' and the 'clean' version of 'Not Now John' on the latter, before they are lost forever to a future, CD oriented generation. The scope is endless, and there are probably more such tracks than there is room for, but some will be better than none. What about it EMI? What about it Dave, Roger, Nick & Rick for that matter!!

In the meantime, CDs by other artists will keep us busy, for example, the works of Kate Bush, Dream Academy, etc., etc. featuring Dave Gilmour and Nick's production work for Gong. When we have had time to hear all that is available, we'll print a giant summary. A word of caution, however. It has been reported that Japanese mastered (ie 'Made In Japan') copies of The Final Cut on CD are incorrectly equalised, and should be refused in favour of English, European or US pressed copies.

While we hope to have news of back issue reprints in the not-too-remote future (no, that isn't an April Fool joke), we do still have plenty of copies of issues 16, 19, 20, 21 & 22. Prices are:-



David Gilmour from Beat Instrumental, July '78  
See interview in this issue



Country	Number of issues					More
	1	2	3	4	5	
UK	70p	£1.25	£1.80	£2.35	£2.90	SAE for details
Europe	80p	£1.45	£2.10	£2.75	£3.40	IRC for details
USA/Canada	£1.10	£1.85	£2.60	£3.35	£4.10	IRC for details

Subscriptions, for six issues are:-

U.K.	Europe	USA/Canada	Australia/New Zealand
£4.20	£4.80	£6.60	£6.90

These should be paid for with a cheque, postal order or (from abroad) Sterling Money Order, made out to Andy and sent to his Birmingham address. Please note that we always issue reminders when a subscription is due for renewal. Please state which issue the subscription is to start with.

Will readers please send an S.A.E. if they want a reply (or an International Reply Coupon if writing from abroad).

... Finally, we are both very sorry for the delay in producing this issue, but we've both been the victims of traumatic domestic crises (new job, decorating, glandular fever, etc) which tend to get in the way of magazine production. We hope that TAP 24 will arrive more promptly.

Until next time, all the best,

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## THE SECRET POLICEMANS THIRD BALL

Paul Gambaccini was the host for Amnesty International's two music nights held at the London Palladium on March 28th and 29th. He announced at one point that two members of Pink Floyd would be playing later, but unfortunately not together. Dave Gilmour would be playing with Kate Bush and Nick Mason would be playing drums for the finale.

Nick and Dave were listed in the programme along with Bob Ezrine (their spelling) and Kate Bush as if to appear as a group, but this was not to be the case. Dave and Kate played with three others, who I am told, played on her Hounds of Love album but I cannot confirm this. They played 'Running Up That Hill' and 'Let It Be' on both nights.

Everybody came on stage for the finale, amongst them Nick was playing drums and Dave was on bass, to play Bob Dylan's 'I Shall Be Released'.

Other people of interest who appeared were Jackson Brown, Mark Knopfler, Joan Armatrading, Lou Reed and Peter Gabriel, who's 'Biko' was the highlight of the second night.

Garv Manning

## Now you see them...

On Sunday the 29th of March, 1987, Capital Radio's Nicky Horne played 'Run Like Hell', referring to it as being by the "late, lamented Pink Floyd." Dave Gilmour happened to be listening to Capital as he sped through Hammersmith on his way to a rehearsal for the Secret Policeman's Ball that evening, and rang the station to set the record straight. Nicky began by asking whether the rumours concerning the Floyd Split were true...

Dave : Certainly not, no.

Nicky : Well, can you tell me what's happened, because there have been lots of stories about the name of the Pink Floyd - that you and Nick Mason are suing Roger Waters over the name. So what is the story about Pink Floyd? Are they alive and well?

Dave : Yep, alive and well, and kicking, you know. We're not suing any, and Roger is suing us to try and prevent us using the name, him having left the group in December of '85. But, you know, it's a pop group. You know, when someone leaves, the others get the rights to carry on, unless there's an extremely good reason why they shouldn't and we can't see that there is any particularly good reason why we shouldn't, so we're carrying on.

Nicky : 'Cause the band did go through a lot of problems, didn't they? I mean, as far as there were some financial problems with some investments that you made...

Dave : Yes, but that's all long ago in the past.

Nicky : But there were some personality problems as well, weren't there?

Dave : Well yeah, this is quite true - one of the normal problems is personality problems, which have sort of reached a head, and Roger decided he didn't want to carry on doing it and he left. But that normally doesn't mean that every-one has to pack up on the whim of one person.

Nicky : Hmm. So you're now going through the courts and you're hoping to keep the name of the Pink Floyd, and release a new record, I understand?

Dave : Yes... No, Roger has now sort of conceded that we have the right to make another record of Pink Floyd, or more records as Pink Floyd, and has now had to move his attentions to other sorts of legal areas slightly. There's not really... let's put it like this, we're not.. Without pre-judging the court issue, there's not really any great problem.

Nicky : So you are making a new record?

Dave : Yes, we're sort of, well, two-thirds of the way through it I should think. We're hoping to have it finished in something like May or June and have it out in the Autumn.

Nicky : Well, that's...

Dave : Followed by a tour.

Nicky : Followed by a tour?!



Dave : Hmm.

Nicky : And who will be on that tour - you and Nick...

Dave : And Rick.

Nicky : And Rick?

Dave : Rick will probably be on it as well, as far as we can see, yes.

Nicky : Well, it's nice to know that the Pink Floyd are alive and kicking, because you know how much I love the band and how long I've been playing your tunes. But from a purely personal point of view, and I won't keep you very long because I know you're on your way to a gig at the moment, aren't you?

Dave : Well, I'm on my way to a rehearsal. I'm a little bit late actually...

Nicky : Right, well, I won't keep you very long, but from a purely personal point of view, having spent a lot of time with you way back when, when we were doing 'The Pink Floyd Story', I know that there were... that the band were in fact quite close musically, although you tended to have your personality clashes. Do you now think that after all that's happened with the problems with Roger, etc - the problems with personality clashes - are you sad that it came to that?

Dave : Yes, I think it's rather unnecessary, you know. I... as you say, there's been very many years together when we have achieved a lot together, and it's a shame when anyone has to... wants to leave of course. But, I mean, everyone has to do what they want to do, and if anyone wants to leave that's their... of course, their decision. That's what they have to do. What is sad and unnecessary about it is trying to prevent anyone else carrying on with their legitimate artistic and business endeavours.

Nicky : And do you find that that's stifled you to an extent?

Dave : No, I don't think so. It's a bit...

Nicky : Hello? I think he's gone... Are you still there? No, he's gone. He was actually... that was Dave Gilmour, speaking from his car-phone, somewhere in Hammersmith he was, and unfortunately the technology didn't quite get to it. Anyway, Dave - I know you're listening on the radio - thank you very much indeed for talking to us, and thank you for setting the record straight. You know that I wish you, and the rest of Pink Floyd, the very best of luck and the very best in the future. Dave Gilmour - thank you.

And so a rather unorthodox interview ended rather abruptly. However, good news nonetheless - next stop Earls Court?

**... Now you don't**

**ROGER WATERS - NEW ALBUM, SINGLE, TOUR AND TWO FILMS!**

On April 6th, Roger's publicity agents issued the following press release. It is usual for the press to re-write these in their own words, but, for clarity, we reproduce it here in full :-

Former Pink Floyd leader Roger Waters has confirmed plans for a new album and tour later this year.

Waters' new album, titled "Radio K.A.O.S." is scheduled for world-wide release June 15th with a single to precede it in mid-May.

The album was written and recorded by Waters over the past year working with his Bleeding Heart band which includes musicians Jay Stapley, Mel Collins, Graham Broad and Andy Fairweather Lowe and backing vocalists Madeline Bell, Kate Kissoon, Doreen Chanter and Susan Rattigan. Also featured are the Pontardulais Welsh Male Choir and guest vocals from Paul Carrack. Ian Ritchie is Co-producer.

Based around a fictitious Southern California radio station, K.A.O.S., the album explores the relationship between Jim, a renegade disc jockey fighting a lone rear guard action against format radio, and Billy, a phone-in listener. Billy and Jim share a concern for the increasing domination of the market forces over everyday life : the station jockey fears the total depersonalisation of radio, while Billy fears that the misuse of satellite communications far from bringing people closer together has brought the earth to the edge of destruction.

Legendary disc jockey Jim Ladd features on the album as the K.A.O.S. Jock and coincidentally his real home station, KMET in Los Angeles, is currently the centre of national interest in the USA following its close-down after a hard fought battle by staff against a changeover from an 18 year policy of broadcasting rock and roll to disco in search of profits.

"The whole issue of the increasing takeover of broadcasting by market research based programming is a subject of great concern in the States," says Waters. "Its effect is to dramatically change the face of radio for the worse, and the effect does not apply only to radio. If you are governed by the lowest commercial denominator you end up with no KMET, only disco stations, no theatre, only soap opera, and no Ordinary People, only Rambo".

Waters' storyline for the album is also in the process of being developed into a screenplay which he aims to have in production next year. This follows the completion of a screen treatment of his previous album "The Pros and Cons of Hitch Hiking" which is also expected to go into production in the near future.

Unusually for Waters, "Radio K.A.O.S." will be launched with a single, "Radio Waves", on line for release May 11th. To be released in both 7" and 12" versions.

"Radio K.A.O.S." will form the basis of an extensive world tour by Waters this autumn. It will start late August with a number of selected dates in major European cities including London to be followed by North America in September and October, Japan in November, and finishing December 20th in Australia.

The show is being designed by Mark Fisher and Jonathan Park of Fisher Park who have worked with Waters on all of Pink Floyd's shows since 1977 including The Wall and the Animals tour.

New visuals for the show have been in production for the past six months. Waters has been working with television documentary maker David Munroe whose recent work was the acclaimed Central TV series "The Four Horsemen". Munroe returned from the U.S. this week to finalise the editing.

In addition to material from the "Radio K.A.O.S." album, the stage show will also include a selection of Waters' earlier works



including material from "The Wall" and "Dark Side of the Moon" for which new visual material has also been created.

In the meantime Lawyers for Roger Waters today issued the following statement :

"Pink Floyd recorded a number of highly successful albums between 1967 and 1983, including "Dark Side of the Moon" and "The Wall". Roger Waters was the major songwriter and producer of the albums as well as the lead singer and creative force.

The dispute with the other members of Pink Floyd is proceeding in the courts to resolve the question of rights to the name and assets of Pink Floyd which include the many stage effects used in the past. This litigation will probably not be resolved until 1988 at the earliest.

Despite press reports to the contrary, Waters has not dropped any of his claims. Waters will not again record or perform with Dave Gilmour and Nick Mason under the name of Pink Floyd or at all."

The album "Radio K.A.O.S." and the single "Radio Waves" will be released on EMI Records in the UK and Europe and on CBS Records in the USA and rest of the world.

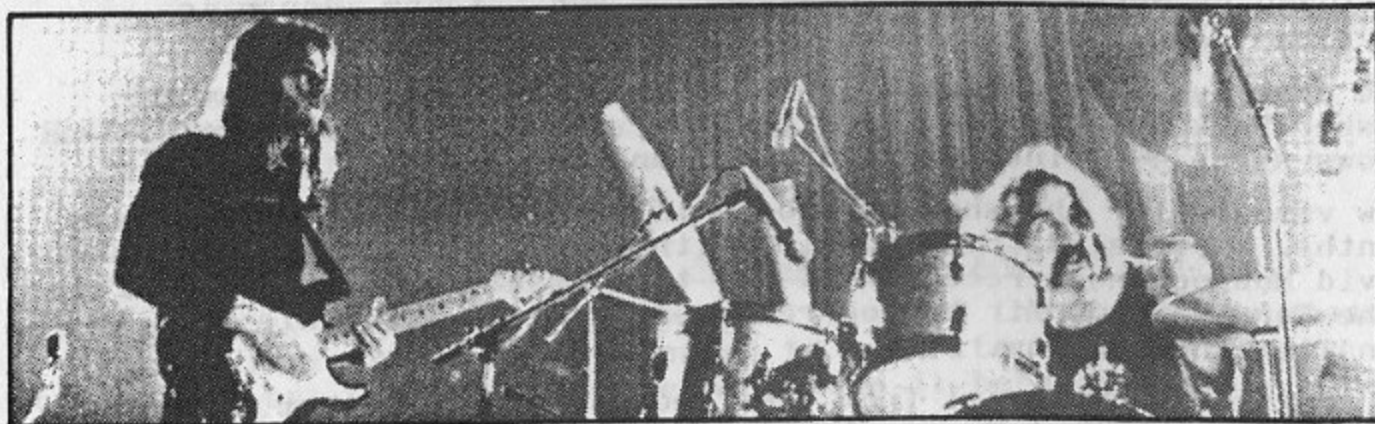
So the press release ended, on a contrasting note to David Gilmour's claims (see elsewhere in this issue) that "Roger has sort of conceded that we do have the right to make another record of Pink Floyd, or more records as Pink Floyd."

However, a middle ground was fortunately drawn by Sounds, who reported in their April 18th issue :

"... Gilmour and Mason, together with Rick Wright... are putting out an album later in the year under the name Pink Floyd.

Waters is apparently not intending to prevent this although Gilmour and Mason will not be allowed to use the name for touring."

**EDITORS' POSTSCRIPT :** 'Radio Waves' has been released on Harvest EMI, cat no. EM6. The 7" has an edited version, while the 12" has this and an extended mix. Both formats are backed by 'Going to Live in LA', a demo which will not appear on the album. There is a limited-edition CD single with the same contents as the 12". Review next issue.



Beat Instrumental; July '78

## FLOYD PROGRAMMES

One of the most fascinating and rewarding areas of memorabilia collecting is that of concert programmes: A programme serves as an interesting memento of a concert, often containing pictures and biographies of the group along with lyrics and drawings. Usually, a tour programme is designed to tie in with the latest album sleeve design, often extending the concept with further promotional shots based around the original sleeve artwork. Consequently, a collection of programmes by a band provides a comprehensive guide to the different stages of their career and yet, despite this, they have been largely ignored and remain one of the great, undocumented areas of collecting.

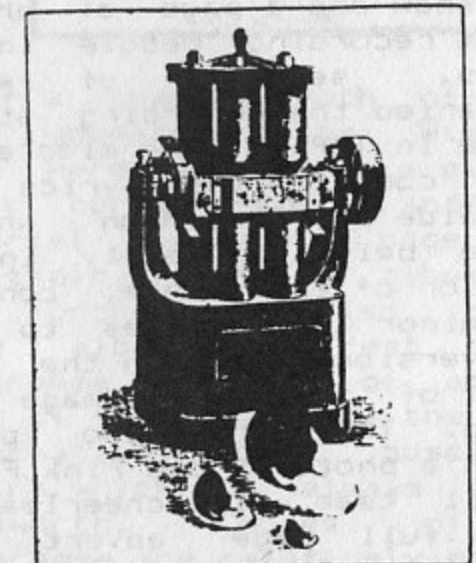
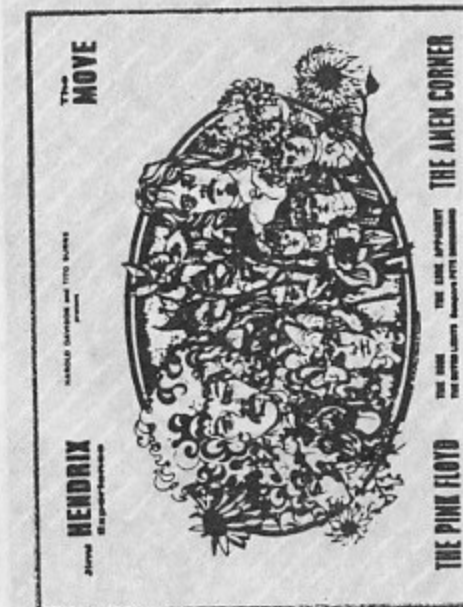
It is only over the last couple of years that programmes have begun exchanging hands at record fairs and through Record Collector. This means that, whilst it is fairly easy to get hold of programmes from the 80's, it is difficult to find any from the 60's and 70's.

In this article we will be looking at all the English, Pink Floyd and solo members programmes which we know are available.

The first programme that Pink Floyd appear in is the Jimi Hendrix tour programme. This is from the 1967 Hendrix tour and features all the groups that were on the tour. In those days a headline act would play for, perhaps, half an hour (Beatles concerts only used to last about

15 minutes each. On this tour, Floyd were given about 10 minutes and played 'Set The Controls For The Heart Of The Sun'. The programme is of a surprisingly high quality for the period and has 16 pages. It contains 4 pages on the Jimi Hendrix Experience, 2 pages each on The Move, The Amen Corner and The Pink Floyd and small pieces on The Nice, The Eire Apparent, The Outer Limits and compere Pete Drummond. The two pages on each of the groups consist of a full page picture and a biography of the band. Copies of this programme are now very hard to find and can sell for as much as £25 in mint condition!

It was Pink Floyd's May/June 1969 British tour which produced the next programme that we know of. This contains 20



40 minutes) and would be pages, of which 6 were full page supported by several other groups pictures of the band and the who would be given between 5 and individual members. The other



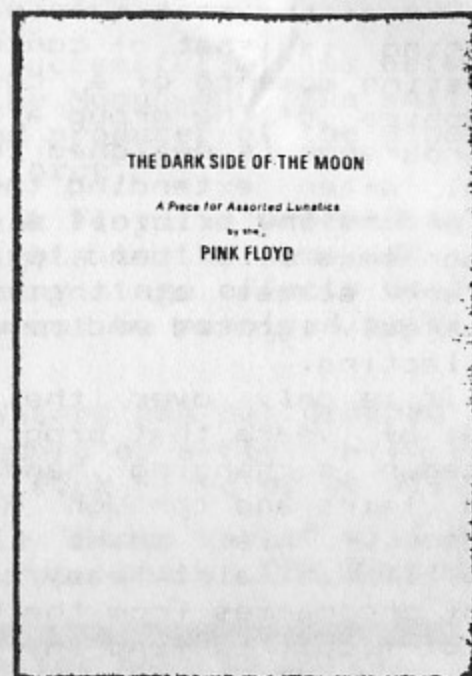
pages consist of the tour dates, adverts, the set list and illustrations of which at least some were done by Nick Mason, the overall layout being done by Hipgnosis who were responsible for so many of Floyd's album sleeves. We won't go into too much detail describing this as it was included in TAP 16. This programme is slightly easier to find than the previous one and copies can be found from between £6 and £15.

The next programme that we know of is the one that was given away free at the Rainbow Theatre in London for Floyd's concerts of February 17, 18, 19 & 20 1972. This is a small, 12 page booklet, only half of which is devoted to Floyd. There is one double page



which includes a page about their stage show and a page of photos of them recording 'Meddle' in AIR studios, several of which accompanied the recording studio article in TAP 20. The middle two pages contain the lyrics for 'Dark Side Of The Moon' which, despite being so early in the evolution of the piece, contain only minor differences to the final version, although the last verse of 'Brain Damage' is missing. The other two pages contain a photo of the Pink Floyd football team with cheerleaders and a full page advert for 'Meddle'. Copies of this programme can be found for between £3 and £4 which is all they are worth. One copy was being offered recently for £16,

which is heavily overpriced. Around the same period, a free lyric sheet was given out at



shows in England setting out the entire lyrics to 'Dark Side Of The Moon'. This orange, four page leaflet is subtitled "A Piece For Assorted Lunatics by The Pink Floyd". The information in it is very sparse and contains no pictures and merely served as a guide to a better understanding of, what was then, the band's latest composition. Despite copies of this handout being few and far between, it is probably only worth a few pounds today.



In 1973 Earls Court Theatre issued a programme for Floyd's charity concerts of May 18 & 19, all proceeds of which went to

SHELTER, the national campaign for the homeless. This is an excellent programme which is set out like a scrapbook and contains some very interesting cuttings and pictures. The cuttings cover their career from the days of The Architectural Abdabs up to the Dark Side concerts and make this one of the most interesting programmes from this period. Copies of this are, today, rather scarce. Expect to pay no more than £9 for a copy.

The Floyd's British Winter tour '74 produced the famous comic programme which is in the same style and on the same paper as a comic and even cost only, 15p. Hipgnosis, who designed it,



managed to cram four stories featuring the individual members of the band in four escapades vaguely based on their alter images or daft fantasies of themselves, a braintwisting quiz, absurd lifelines, an original Scarfe cartoon and the lyrics to 'Shine On You Crazy Diamond', 'Raving And Drooling' and 'Gotta Be Crazy' all into 16 pages. This is an excellent and highly amusing programme, well worth searching out if you don't already possess a copy. One thing to watch out for though, is the quality; as it was printed on low grade paper, many surviving

copies are now much the worse for wear. A good quality copy shouldn't set you back more than £8. For more information on this, see the Hipgnosis article in TAP 13.

The next programme was for their Knebworth Park concert, Saturday July 5, 1975. This programme is similar to the 1967 programme in that it covers all the acts that appeared that day. Altogether there are 20 pages of which Floyd, Captain Beefheart, Steve Miller and Linda Lewis get 3 each and Roy Harper gets 2. The three pages on Floyd contain 2 photos (one of a workmens hut with "Pink Floyd live here" written on the door, the other of

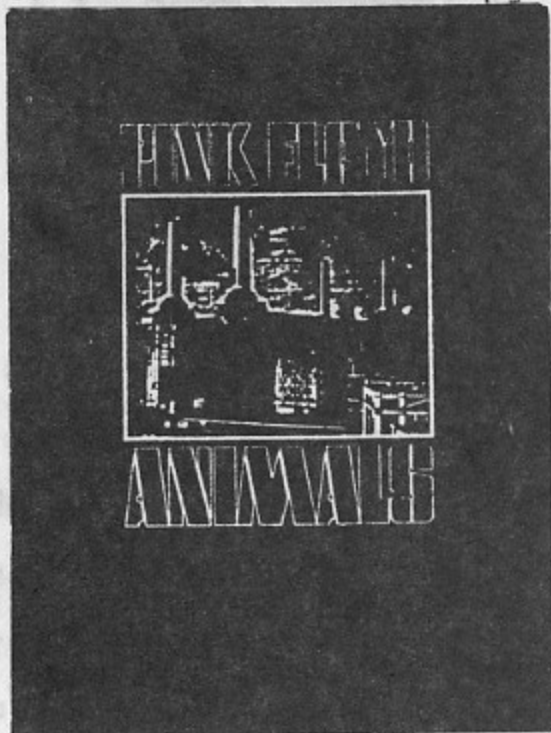


Roger's shadow, both of which later appeared in the 'Wish You Were Here' songbook), a piece on their current tour and live material and a full page advert for their 'First XI' albums and the forthcoming 'Wish You Were Here' album. The rest of the programme consists of adverts, maps of the area and the usual information about buses and trains which you always get at Knebworth. Copies of this programme are relatively easy to find and sell for around £5. Possibly the most disappointing of all their programmes.

With the Floyd not touring

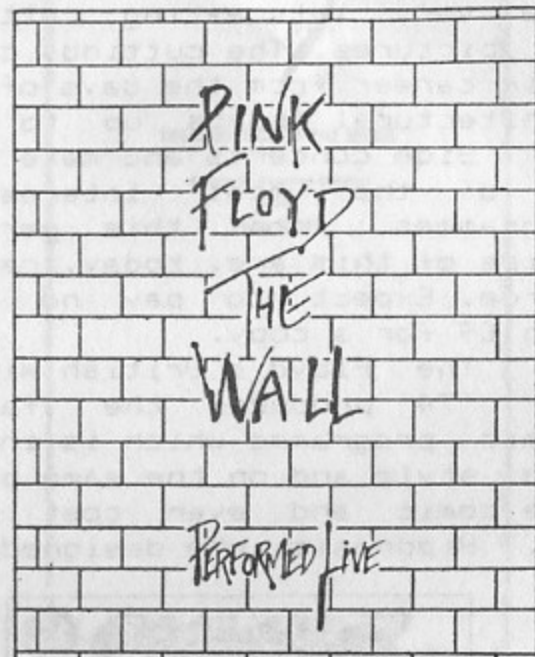


during 1976, the next programme didn't appear until 1977. The Animals' tour produced what is the largest of the Floyd programmes with a glossy, 24 page layout. Unfortunately, the general feeling amongst collectors is that the contents don't live up to the packaging. Each page contains a single picture with a black surround and, apart from six pictures of the band, Snowy White and Dick Farry, the pictures are all from the flying pig photo sessions. Several of the pictures appear in the Animals' songbook and inside the gatefold album sleeve, although not at this size. The pictures are, themselves, quite interesting but the programme is fairly insubstantial and would have been much better if it had included text of some form such as lyrics or biographies or a written account of the photo sessions, such as the one that appears in the first Hipgnosis



book, 'Walk Away Rene'. The entire programme actually contains only 6 words; "Pink Floyd Animals" twice! Even though it is a relatively recent programme, copies of it are not easy to find and can sell for around the £7 mark upwards. The Wall shows in 1980 and 1981 produced two different

programmes, both of which are easily available and fairly well known amongst collectors, so we will not go into too much detail.



The 1980 programme has 24 pages with the familiar brick cover and mainly consists of large size Scarfe drawings of the characters from 'The Wall' with lyrics and live photos from the shows. This entire programme was included, unchanged, in 'The Wall' songbook. The 1981 programme also contains 24 pages and this time depicts the "Screaming Head" on the cover. This time there were many more live photos from the shows, the lyrics again and some Scarfe drawings which hadn't appeared anywhere else. At present both programmes exchange hands for about £5 each sometimes less.



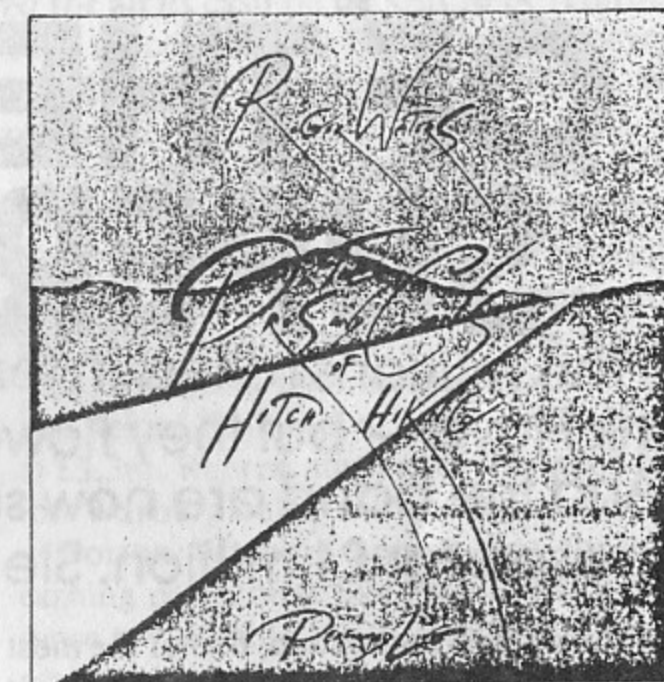
The only other two programmes that we know of are the ones from David Gilmour's and Roger Waters' solo tours of 1984. The first of these is the David Gilmour About Face programme which is a large format, 20 page souvenir which follows the album sleeve layout very closely, which is hardly surprising considering that STD, Storm Thorgerson's design company, were responsible for both. There is a brief resume of Gilmour's career and several



pictures in colour and black & white, most of which appear on the inner album sleeve although they are not quite as large.

Roger Waters' Pros And Cons Of Hitch Hiking programme is the second and arguably one of the best of all these programmes. It is a glossy, 32 page, album size programme featuring many of Gerald Scarfe's illustrations. The first part of the programme features a tour itinerary and

Scarfe's drawings of the members of the band and Reg, the hero of the shows. Photographs of old Floyd shows together with the set list make up the middle of the



programme, the rest consisting of stage plans for the shows, Scarfe drawings (mainly of Reg) and a brief synopsis of each track. Of these two programmes, the Waters' one is the most expensive going for about £4, the Gilmour one costing £2 to £3.

This article is, to the best of our knowledge, comprehensive but we would like to hear from anyone who knows of any programmes which we have missed. We would also like to hear from anyone who can give us any information about foreign Floyd programmes for use in a future article.

All valuations quoted are for programmes in mint condition and are based on recent prices being asked for them as advertised in the press.

Daves Walker and Carlin.

'Pink Floyd - The Wall' (Alan Parker, 1982. Br) Bob Geldof, Christine Hargreaves, James Laurenson, Eleanor David, Kevin McKeon, Bob Hoskins. 95 mins.

If your idea of fun is a big budget Old Grey Whistle Test grafted onto a 95 minute onslaught of fantasy and Gerald Scarfe animation then this is for you. Perhaps it is all a sadistic joke against Pink Floyd fans; in that

case it's sweet revenge, and an absolute success.

**CITY LIMITS**  
14-20 MARCH '86

'Armchair socialist' and ace Pink Floyd ex. Roger Waters has been criticised by the Rape Crisis Centre for the highly imaginative cover for his latest

**NME**  
5 MAY  
1984

album 'The Pros And Cons Of Hitchhiking' which shows the rear view of a naked female hitch hiker. From his holiday armchair in the South Of France, Rog says sorry, girls, about the offence caused, but it was meant as a reference to the dream fantasies sung about on the princely platter. Never trust a hippie...



# LOST FORTUNE OF THE ROCK SUPERSTARS

14

The millions rolled in for Britain's highly successful Pink Floyd — but they flowed out again even faster. And the band are now suing their former financial advisers for £1 million. Stella Shamoon reports

The Pink Floyd rock group, one of the most successful in showbusiness, has possibly lost around £3 million in an ill-fated attempt to channel its huge income into building an investment empire. The money lost represents about one average year's "take" from its records and personal appearances.

A key role in the unfortunate business was played by a City-based financial advice organisation called Norton Warburg Group. Last month Norton Warburg (not connected with the S.G. Warburg merchant bank) collapsed owing creditors, including Pink Floyd, £4½ million.

The rock group is now suing NWG for £1 million, claiming fraud and negligence. The total amount which NWG helped Pink Floyd to invest is a matter of dispute. But business associates of the rock group put the figure as high as £3.3 million. The Floyd's money went, under the guidance of NWG, into a wide range of shareholdings and companies, including hotels, floating restaurants, food exporters, shellfish producers, skateboard importers and distributors, electronic games manufacturers, car hire and an accountancy placement bureau.

Another £3 million went into a group wholly-owned by Pink Floyd called Britannia Row Companies which hires out recording studios and equipment. That is the

group's own business base. Britannia was the brainchild of Andrew Warburg, co-founder of Norton Warburg, and Roger Waters, Floyd's leading performer. It is thought to be losing money at the moment.

Waters and his three co-musicians, Nick Mason, David Gilmour and Rick Wright, enjoy the lifestyles of multi-millionaires. They have had consistent success in the charts and their rebellious songs are much loved by university students in particular. Pink Floyd have notched up several golden and platinum discs.

Their total revenues, from song copyrights, recordings and performances are put at some £3 million to £5 million a year, with that figure rising significantly on release of a new hit album. Nick Mason, said to have more business acumen than his partners, has built up a valuable collection of cars, including Bugattis and Ferraris, worth some £500,000. He lives in a huge house in Highgate, North London.

Roger Waters, whose brilliant songs are said to generate at least half the group's earnings, lives in a £2 million house with its own recording studio at East Sheen, London.

It might astonish some of their young radically-minded fans to learn that each is a Lloyd's underwriter, "writing" the maximum £350,000 of premium income apiece. Such is their earning power that CBS and

EMI are understood to have paid them £4½ million in signature payment alone when they recorded their last LP, *The Wall*. That record has gone on to earn them an estimated £10 million more since its release in 1979.

But in business the four have been less successful and it is beginning to dawn, perhaps, that despite the services of a full-time finance director, Australian Norman Lawrence, who sits on the board of each of the 30-odd companies making up the complex web of Pink Floyd finances, they have hardly capitalised on their earning power. Their manager Steve O'Rourke has also invested in some of the venture capital concerns that have led to losses.

Indeed, as their contemporaries The Beatles and the Rolling Stones have discovered before them, the money came in fast, but it went out faster.

The story of how Pink Floyd got involved in investment begins in February 1973 when accountants Andrew Warburg and Melvin Perera, plus six other employees of insurance brokers Scott Warburg and Partners, left that company and founded Norton Warburg.

Mr Perera was the personal tax and corporate tax specialist in the team, which was soon to be joined by Peter Howland who declared himself bankrupt last week. Howland's forte was co-ordinating the financial affairs of private individuals.

The boss, Andrew Oscar Warburg, chairman and managing director of the parent company, is tall, be-spectacled and phlegmatic. He had the polish and panache to attract big showbusiness names like Kate Bush, Barry Gibb of the Bee Gees, and sporting personalities like Colin Cowdrey and Derek Underwood into Norton's client list.

The company started with £200,000 of funds under management. It then scored the coup of capturing the individuals of the Pink Floyd as clients. NWG became their collecting agents, providing a whole range of administrative services including secretarial, financial and insurance broking for the pop group.

Between 1976 and 1979, NWG charged the Pink Floyd an estimated £300,000 a year for its services. The group wanted to end the arrangement in the autumn of 1978 and asked for all its cash on deposit to be returned. That amounted, say Pink Floyd's lawyers, to £860,000, though only £740,000 was returned.

Above that, NWG itself stated that it had invested £1.6 million of Pink Floyd money in "venture capital" operations — providing start-up money for unproven but promising new businesses. However, in the last few days, estimates by financial advisers, who had helped Pink Floyd, put the real amount at £3.3m. Representatives of the failed Norton Warburg outfit will not comment.

Norton Warburg argued that for high-earning performers like Pink Floyd it made sense to "gamble" with capital that, if saved, would only go largely to the taxman. Norton Warburg's proposals to put Pink Floyd money into venture capital — and to manage those investments — were part of a tax scheme to avoid surtax for the musicians.

Some ventures which Pink Floyd undertook through what their advisers dubbed "Mini Helical" companies went well. These included a lucrative security printing business called Rochford Thompson and a water purifying firm called Fluid Dynamics, sold yielding a £5,000 profit. A stake in Carbocraft, manufacturer of carbon fibre boats, produced a profit of £29,000 and a successful property deal in London's Cadogan Gardens brought in £90,000.

But that was the sum total of success. The other venture capital deals were losers. A 55.6 per cent holding in the Moorhead Hotel in Devon cost Pink Floyd £150,000 and a 60 per cent stake in Moorhead Farm Products, manufacturers of fudge and chutney, was priced at £21,000. The stakes were sold in 1979 and only £30,000 of Pink Floyd money was recovered. There were floating restaurants, via Willows Canal Restaurant, in which the group had 60 per cent costing them £180,000. That was insolvent by 1979 and a total loss for Pink Floyd.

Continued on page 24



DIG THOSE SHADES....



1987 COPYRIGHT EMI RECORDS (UK) - PHOTOGRAPHER: WILLIE CHRISTIE

**ROGER WATERS**





**T**he Pink Floyd's corporate reputation as an inaccessible enigma is only rivalled in rock music by that of the individual members of the band. Gilmour, Mason, Waters and Wright embrace a policy of non-communication with the press and their public which at times is both frustrating and self-indulgent. They require financial reward for their endeavours, yet remain unanswerable to the very people who provide that reward. They inhabit a carefully constructed cocoon which protects them from inquisitive eyes, and yet when the time comes for the covers to be partially removed, expect the very people they've denied in the past to come running to sip the nectar for brief moment.

What follows is the transcript (with grammatical tidings) of my hour long conversation with David Gilmour in which he explains the motives for this self-imposed exile, talks about his solo album, and touches lightly on other areas concerning the Pink Floyd. While much of the conversation involved short answers and left much unanswered by implication it would be true to say that his body language was considerably more friendly than his oral language. He appeared, not surprisingly, to be totally out of practise communicating with a creature from the press and required prompting several times to extract anything like the information I had hoped to obtain. That said, however, once the tape-recorder was switched off, he relaxed visibly, played me a couple of un-heard before demo tapes of Syd Barrett, and spent half an hour showing me round the facilities at Britannia Row Studios while playing a master tape of the solo album.

This schizophrenic attitude to someone he must, by his own admission, have regarded as an invader of his privacy, seems to confirm that the self imposed obsession with privacy has indeed become a way of life. I, and I hope many of you, regret this narrow-minded view of the public which has spent so much money placing him, and the others in the band, in this enviable position. That other major bands have managed to make their music, talk to explain their motives, and maintain healthily private lives is indisputable. If the Floyd really believe fame can be had for free they are, of course, entitled to that opinion: however, their freedom must cost their buying public some of the essential rapport that should exist between a band and its fans.

**Why did you feel it necessary to make a solo album?**

It wasn't strictly necessary – it was just something to do, a bit of fun: I've always wanted to get into one, and now seemed a good time. When the Pink Floyd aren't working it's good to have something to do.

**As simple as that?**

Well, it's not quite as simple as that. There are other things, obviously, like it's nice not having to work to a compromise once in a while, which you obviously have to do in a group of any sort, unless one person is hard and fast boss. Working to a compromise is a good thing, but it's nice not to have to work within one all the time.

**So you were looking for a bit more freedom outside the Floyd structure?**

It's not really freedom, no, it's just . . . no, maybe it is freedom. In a sense it's freedom – it's not like I feel imprisoned by being within the Pink Floyd structure: I like that, and that is very rewarding and valuable, but it's nice not to be within it all the time. It's nice to have a change.

**Did you control the album completely?**  
Yes.

**From choosing the musicians to producing it yourself?**

I decided right at the beginning that I would control everything on it absolutely just for once: from choosing the musicians, choosing the material, writing the material, the production . . .

**Was the material pre-written, or did you write specifically for the album?**

I wrote for it. I didn't have a plan for an album right at the beginning. I jotted down a lot of short ideas, musical and lyrical, after the last Pink Floyd tour and went into our studio to rehearse and put down demos, and gradually it started taking shape. At that time I didn't actually have any specific intention of making an album; I only decided once I had done the demos.

**You were under no contractual obligation, so there were no legal hassles involved in making a solo album?**

Our contracts are worked so we don't have any specific time in which to produce a record.

## DAVID GILMOUR – THE ENIGMA VARIATIONS

by Tom Stock

July '78

### Beat Instrumental

**Why did you choose Rick Wills and Willie Wilson to work with?**

Because they're good musicians, number one, and because they're friends of mine and we have a good empathy between us. They were very capable of doing the sort of things I wanted them to do, and also because it's partly down to them that I actually got round to doing it. They and my wife were instrumental in pushing me enough to get me started.

**Would you take it as criticism if I say that I regard the album as being Floyd without the keyboards?**

No, I wouldn't take it as a criticism.

**Did you consciously move away from the grand keyboard structure of . . .**

Well, I didn't use a keyboard player, for one thing – I had to do it myself. As I said, I worked with these two guys, basically, who I know very well, and I thought working in the first place, at the beginning, with a keyboard player might prove restricting to some of the ideas. I did intend to get one in later on and go through all the stuff with a keyboard player, but it never worked out that I could get the right guy at the right time – so I didn't have a keyboard player. Finally in the last count, when I was actually there recording I didn't have a keyboard player and couldn't get one, so I decided to try and do it myself: so I did it myself, and so they are very, very minimal and very basic.

**The lack of keyboards does give your guitar a lot more room to work in than on the Floyd's albums, despite the superficial similarity in sound.**

This thing of it sounding a bit like the Floyd is not intentional: there was never any intention to sound like the Pink Floyd, but I do sound like me, and there's no way I can get round that. If I tried artificially to get round that it would be pointless and it would also be pointless for me to make an album different to the Floyd unless I really wanted it. I think it is pretty different but there are obviously at the same time similarities in the way I sing, in the way I play guitar. Basically I didn't try to make it the same as the Floyd, and I didn't try to make it different – I just wanted it to come out fairly natural.

**There's ostensibly less 'studio trickery' than on Floyd albums. Was this also intentional?**

There's quite a lot of overdubbing – but the same thing applies really. I didn't intend not to do that, or to do that; I just did each song as it felt right to me at the time, without wanting to go so deeply into it and think about it for so long that I lost the spontaneity. I did deliberately want to do it quite quickly, and do all the recording in a short space of time.

**When I reviewed Animals last year I termed your guitar playing 'manic'. Your playing has come more to the fore on the more recent Floyd albums, and in places you've got the same demented sound on the solo album. Is this conscious?**

I haven't consciously developed it – I mean 'Animals' was bound to sound demented because it was a demented album, right? The whole thing was, and I do try and play what I think will fit. I mean, I agree there's one song on the album (his own) where I still do a guitar passage with masses of fuzz on it, but that seemed to work at the time and appeared a reasonable thing to do.

**But Animals was significant in placing your playing further out into the spotlight, so to speak . . . Will this be continued in the next Floyd project?**

I think there's been quite a lot of it to the fore going back – Wish You Were Here had quite a lot of it to the fore. It's really a question of who's coming up with what. At the time of making Animals I was into playing a lot of guitar, and Rick was particularly into coming up with lots of . . . or maybe, because of the way the songs were hard and aggressive, Rick didn't feel it suited so well. It's just a natural process – it's not anything that was pre-planned.

**Can we talk about your guitars now – I take it you're still using a Fender?**  
Mostly.

**What kind?**  
Stratocasters and Telecasters mostly.

**Have they been modified in any way?**  
Not really, no . . . let me see. The



Stratocaster that I use on stage with the Pink Floyd, which is one that I use quite a bit on the solo album, is . . . the neck is from the early Sixties, the body is about 1970, and the electrics are from the same time. It's got a Di Marzio pick-up for the treble, but I don't think that makes that much difference – it's quite nice, but I also use another Strat that is perfectly standard. I always modify a Telecaster slightly because I don't like the way they're wired from the factory – most other people seem to do the same, as it's more or less a standard modification that everyone does on the Telecaster. I also used a Gretsch – I can't remember what it's called – and I used a Gibson Les Paul as well. It's mostly between three guitars – two Stratocasters and one variation Telecaster which is an Esquire really.

**Why do you prefer the Fender sound?**

I think whatever you start off with you tend to stick with and I've always stuck with it, more or less. I do like some aspects of the Gibson sound, but I find it hard to get and hard to play, hard to feel really at ease with.

**But it could be argued the Gibson produces the fatter sound which could fit well into the Floyd's music.**

Uh-huh it could be argued. But I think that what I do use fits O.K.

**You also have an amazing pedal-board, don't you?**

I do have a pedal-board, but it's nothing that miraculous: it's just got a whole bunch of regular effects pedals built-into it – volume controls, tone controls; it's also got send and return so that I can insert new battery things into the circuitry so it doesn't have to come out at the beginning or the end . . .

*We're interrupted as Dave's roadie brings in two cans of very welcome Fosters, confirms the unknown Gretsch to be a DuoJet, and informs Dave there are a couple of Music Mans waiting for him in the studio . . .*

**What else is there on the board?**

I've got two different fuzz-boxes – one's a Big Muff and one's a Fuzz Bass – which has a tone control with it so when you switch into that circuit you get the tone control as well; there's a flanger, a phaser, noise gate, treble, bass boost – that's basically about it. There was a Univibe but

I took it out when something else had to go in, and I use an MXR Digital Delay now instead of a Binson.

**Why did you change?**

Superior quality. I mean Binson are very good, but it's quite a job keeping them going. I used to have half a dozen, but at every gig I had to take the top off, set and adjust it all up, clean it – but with the MXR I just plug it in.

**What's your main amplification?**

I use a Hiwatt generally, but I've also been using a Yamaha.

**Have you considered using a guitar synthesizer?**

I've thought about it, but I haven't got round to it yet.

**Do you think that's an area you could develop into?**

I've no idea until I try one out. I would like to try one out and see how well they work, and how reliable they are on stage. Most synthesizer equipment I've used has been difficult to manipulate on stage: you spend so much time trying to keep it in tune and sounding right that you haven't got time to play, but I'm not averse to trying them.

**I've read that you're contemplating going on the road with this album.**

Contemplating it . . . yes, but that's as far as it goes at the moment.

**Is it a serious possibility?**

It is, but I've no idea when. I mean it's just entered the periphery of my brain, but that's as far as it's gone.

**Do you find the prospect of touring with what would be a distinctly less complex outfit an interesting one?**

Yes, anything that's different is an interesting prospect. It would be . . . I would look forward to being able to . . . not as a permanent proposition: I don't dislike the gigs that we do in any way – I really love them. It's a terrific feeling going out in front of 50,000 people to do gigs, and be at the centre of a great sound system like ours – but at the same time it would be nice to do smaller gigs, and that would obviously be a possibility if I were to start doing stuff with a different band.

**Do you find gigging with the Floyd a monstrous mechanical hassle before you can actually get out and play?**

No, not really. Sometimes it gets to feel

like that. It is, but it's not a problem that I have to face – we have got lots of people to take those sort of headaches off our heads. It is a big operation in that we have to plan a tour months in advance: we can't just say 'let's pop out and do a gig', which would be a nice thing to be able to do sometime.

**Rick is doing a solo album now, as well, isn't he? Are we going to see more of this kind of project from the Floyd?**

I imagine you'll see one from Rick.

**Is this a sabbatical year for the Floyd?**

Well, it's something like that, yes. When you've been at it as long as we have it's nice to be able to take short sabbaticals from time to time. Rick has done one – I think it's practically finished but I don't know when it's coming out.

**But you weren't involved in Rick's, and he not at all in yours?**

Well, there didn't seem to me to be much point in doing it if I was going to be involved with the Pink Floyd.

**There have been many instances of successful bands in which there are several writers breaking up because of the compromises that necessarily have to be made in that kind of outfit. How does the Floyd continue?**

I don't know. I guess our aims are close enough together and we're not that madly egocentric . . . excuse me a mo, must go to the loo! . . .

**Is your own, and the Floyd's, relative inaccessibility from the public deliberate?**

Um, let me see. It's deliberate in the sense that we want to hang on to privacy for ourselves very much – we do want to hang on to that as much as is at all possible – but when the time comes for doing interviews, and there's something to be talked about, we do do some when it's something as hard and fast as that but a lot of the time there doesn't seem to us to be anything much to talk about that cannot be got from the music. It's different now because I'm doing these interviews to promote my album which is a hard and fast reason for doing it. It's important to me.

**But, by the same token, if in the early stages the individual members of the band had promoted their own identities**

you'd probably have found there would be no reason to give interviews now. Had the band's members been better known, there would have been no need to promote the name David Gilmour.

Yes, this is true – I want to promote the name David Gilmour a little bit so people will go and listen to the album and hear if it's worth it, but I'm glad we've done it this way round. I don't feel the loss of personal identity as such in the public eye and I don't desire it. I'm not doing this to promote my personal image as such – it's just that I want people to listen to my record, and if I don't do it, not nearly as many people would listen to it and I'd like to give it a fair crack of the whip. I wouldn't like to think in a few months' time that I could use as an excuse for its failure the fact that I hadn't done anything to help it.

**So a tour might be more on the cards than you've actually hinted?**

No, because I certainly won't be doing any touring until the success of this album is really established or lost.

**So, it really is a deliberate isolation which you and the other members of the band have placed yourselves into?**

We really don't want to become public property. There are a lot of people who have, and their lives aren't something that I envy at all. I don't want that – I don't want my life to be like that. I value being able to do anything I please – go out to concerts, to the centre of the town, wander around, and do everything I want to do that I did before we were successful without there being any great change. I hate the thought of walking around like anyone else you care to mention and having people continually staring at me and tormenting me. A lot of people are happy to trade that, to have that and lose their privacy – but I'm not, and we're not, as a group. It's not so terribly unusual these days – lots of others are doing it. There are a lot of other bands you wouldn't recognise on the streets . . . The Eagles, for example, would you recognise all the Eagles if you saw them on the street? I certainly wouldn't.

**I would.**

*(Tough luck Dave, picking the Eagles out of a hat . . . Asst. Ed)*



Well, you might just about, but you're obviously a cognoscenti.

**How long do you believe the Floyd can continue producing albums of such consistently high standard?**

I can't see why the standard should drop, particularly; I mean obviously they'll fluctuate.

**Do you consider Dark Side to be as musically amazing as the press and public?**

No - I thought it's strength lay in the idea, in the concept of the whole thing, and in it being very, very consistent. I think the musical highs were toned down a little bit and the lows were eliminated and as a record it was very, very good; but I thought at the time, and I still think a lot of the music was, if not weak, then not as inspiring as some of the other stuff we've done. I don't think it was a perfect marriage. I think something like the quality of the music of 'Echoes' married with the quality of concept and idea of Dark Side of The Moon would be better. In some ways I think the quality of the music in what's actually there in Wish You Were Here is greater.

**That suffered because of the overkill of Dark Side?**

In a way, you could say that, but it also suffered because of us - some of it wasn't performed as well as it could have been: hearts weren't in all of it all of the time.

**And yet Animals is a real jump ahead, isn't it?**

Yes. Animals is geared towards a smaller audience I suppose, and I never expected Animals to sell as many as Wish You Were Here or Dark Side because it's aimed at a narrower audience... there's not a lot of sweet, sing-along stuff on it!

**Understatement of the year?**

But I think it's just as good, the quality is just as high.

**Are you then, that financially secure that you can deliberately aim a record at a smaller market?**

Well, we've always made records for us first and Animals was the record we wanted to make at the time. It's only looking at it afterwards - or even during the making, we knew then that it wouldn't appeal to so wide an audience...

**Did you get a vibe during the making of**

**Dark Side that it was destined to be such an incredible success?**

We all got a vibe that it was pretty good and it would probably do better than anything we'd done before and when we finally got the cover finished and put the whole thing together we all thought it was very, very strong - we were all fairly convinced it would do better. We thought it might do the top ten in the US.

**Is the Floyd's visual imagery also a co-operative effort?**

Largely, yes. We all do work on it.

**You're not really used to being interviewed, are you?**

No.

**Where do you go from the theatricals of the last tour?**

I don't know yet.

**You seem to be deliberately building walls to knock down again.**

Precisely.

**Have you modified your sound system since we examined it last year?**

It remains the same now, more or less - I don't know the modifications that are going on. It's always out, being rented out.

**Presumably the Floyd will be on the road again next year with the next product. Do you really feel there's an auditorium in the country which can cope with it?**

Well, there's not an auditorium in this country that compares with some of the auditoriums you get elsewhere. It's a shame that a nice sized auditorium is not of good quality because there are all sorts of auditorium over the world where you can get fifteen to twenty thousand people in a room which has good sound and no-one's too far away.

**Talking of sound quality - the Knebworth gig you played some years back while allowing some hundred thousand people to see the band had pretty poor sound quality.**

We had an awful lot of problems at Knebworth - very specific problems with the generator failure, and all the keyboards going out of tune. There's nothing outside our scope at a gig like that that can't be coped with, it's just that various things went wrong at that specific time added up to make it difficult - also, we'd

just finished an American tour and we had like a week to get all the equipment back from America, repaired, out to Knebworth, and together for a gig which involved all our guys working day and night for three days without any sleep; and also, then having to do the sound for all the other people on the gig - it was so unfortunate we were so close to the end of our American tour; we were very in practice and were playing very, very well at the time and we just got thrown. On stage we got thrown by the Hammond and all the other keyboards going out of tune because the generator wasn't keeping up 50 cycles and out front they were thrown because the equipment hadn't had time to be fixed and adjusted quite right, and lots of stuff was breaking down, and everything was against us. But there was nothing that could stop us playing, and that is a perfectly conceivable gig to do.

**Is there any chance of the Floyd doing a summer festival this year?**

No, there's no chance of us doing one.

**The Pink Floyd, as a band, is so much on a pedestal - how much of what goes on at street level, in terms of culture and music, can actually come inside this building.**

It's not the band - well it is, but it's not how you see it, or how most people seem to see it as four people up on a pedestal. It's the *image* of Pink Floyd that's up on the pedestal, but the four people in it can slip out in the shadows and leave it behind. The Pedestal and the image stay there, but we're not on it all the time. We can move right out because of the way our image is, because of the facelessness of our personal publicity we can do exactly what we want to do.

**What sort of music do you listen to personally?**

Mostly I listen to the radio - I've had so little time to listen to records in the past two or three years - I mean literally not switching the gram on more than half a dozen times. I've got piles of new records which record companies give me, but I haven't listened to any of them. I sometimes get influenced by things I hear on the radio. Most of the things I hear are on the Horn, or the Peel show when I'm driving home at night.

**Later Floyd albums, and your own solo, contain less of what used to be termed the 'spacier' passages of the early Floyd material. Is that because you've moved on, or is out of consideration for commercial realities?**

It's nothing to do with it being commercial or otherwise. It's just what we want to do at the time, what it fits with, and where it feels it would be right. If it suggests itself, and we try it and it works, then we use it; if it suggests itself, and we try it and it doesn't work, or if it doesn't suggest itself at all, then we don't.

**I wouldn't have thought it was as easy as that. Your more recent material is shorter, seems to have basic song structures with choruses and middle eights and all the rest of it, whereas you were into twenty minutes non-structured pieces.**

Well, I mean 'Echoes' was pretty structured; Atom Heart Mother was pretty structured: you're really going back to Saucerful of Secrets and things around that sort of time to find that sort of thing: they were structured but more loosely so. That is going back quite a long time, but that isn't what we want to do.

**But even things like Echoes and Atom Heart Mother - you say they're 'structured' but to Joe Public out there it's unstructured and something to listen to when he's out of his brain.**

You should be able to listen to it when you're not out of your brain. I mean, I think Echoes is as structured in its way as Dark Side of the Moon.

**Do you still pioneer your music on the road before you record it?**

Not always - we had performed Dogs and Sheep under previous titles before recording Animals.

**How difficult is it reproducing your studio sound out on the road?**

Sometimes there are obstacles to be overcome, but we can generally think of a way of doing it.

**Are you totally immune from the criticism that follows some of your gigs concerning the theatrics, the effects and the use of tapes, or does it completely wash over you because you're doing exactly what you want at the time?**



It doesn't completely wash over us, obviously – one does hear these things, but the only thing that really bugs me about it is they say we use pre-recorded back-tracks and stuff which we haven't ever used.

**But the intro to Wish You Were Here is on an eight-track tape . . .**

But that's just a chord, just a basic background chord which would take up so many of Rick's fingers – I mean, we could pay half a dozen guys to stand there to play one chord, but that's pointless, isn't it? It's hardly a recorded backing track. The 'Machine' song has got a bass pulse on it, pre-recorded – but that's only to keep in time with the film because we actually synch it with the film and have to wear headphones.

**Roger wears cans through the whole gig . . .**

Yes, that's because he likes to for his singing – he can hear his singing better . . . he can balance, he's got a little mixer where all the mics go through and he can balance them as in the studios.

**The Eagles last year were critically slammed for appearing as rock'n roll dummies. In some respects, the same criticism could be levelled against the Floyd, that the street's idea of energy is no longer there – if it ever has been. Do you feel it necessary, or are the theatricals saying it for you : – are they really relevant?**

I think they're very relevant to the music, but they're not necessary – I mean absolutely necessary. Obviously you could adapt the set if we weren't working with those things, but we could do it without them. I think there's a lot of energy and stuff going on when we play the Animals stuff particularly. It's all down to personal taste, really, isn't it. I mean, we play what we want to play – I mean, I don't know exactly what stuff you're talking about, but it's stuff that we probably wouldn't want to do, and that's our choice – it isn't

anyone else's. The public's choice is to come or not come, and the critic's choice is to say it's good, or not from their personal opinion – but it's only their personal opinion . . .

**So what you're playing is only your personal trip?**

Yes, it is, as it is with everyone else. You can't spend your time doing things for the public. You can't eternally take into account what critics and the public want, what you think the public want, to make your music. It'd be crazy to do that. But I personally, and I think we all do, but for me I work on the philosophy that if I like it, other people will like it. One has to use one's own taste – and if it suits the public's taste, that's good; but if you start working outside your own taste, then you're completely lost; you're working in a complete No-Man's land, you'd never know where you were.

**But, I know it's miles away from the Floyd, but the Top Ten works on precisely that basis.**

I know, and I've always been terribly unsuccessful at predicting what's going to be a hit single. I mean, that's not the line of work I'm in. I'm not in the line of producing top ten pap for whoever it is that buys those singles – that's not the line of work I'm in. It's as different an industry to mine as I don't know what . . . it's just not the industry I'm in. I'm trying to make music that I think is good music, and I have to be my own judge first, before anyone else.

**The Floyd have come an awful long way since 'Emily' – is there a lot further to go?**

It's always a question of just something that we wanted to do and enjoy it – that's as it is now. I don't see it as linear, it's not getting from here to there, it's just carrying on. As long as we can carry on making exciting pieces up, and as long as the public will support us enough so that we can keep on doing it, we will.

Benjyboards, importer and distributor of skateboards, cost them £215,000 for 55 per cent and was insolvent by 1979 and a total loss. At Escalopes, a car trading concern, a fraud was discovered in May 1978, but various civil actions have failed to re-coup all the Pink Floyd's estimated £250,000 in that company: £100,000 was recovered, making a

net loss of £150,000.

By far the biggest venture capital vehicle for Pink Floyd's money was the Norton Warburg-created Cossack Securities and its subsidiary Cossack Europe, based in Brussels. Pink Floyd's four members owned 25 per cent each of Cossack and, as shareholders and creditors, are believed to have lost up to £1½ million in the company, which was compulsorily wound up by Banque Brussels Lambert in January.

A creditors' meeting on March 25 – attended by Norman Lawrence for Pink Floyd – heard that total creditors' deficiencies are some £150,000 and assets are £1,500 or so. Shareholders have lost their shares and loans

costing them a total of some £1m. It is ironic that Cossack, which among other activities provided accountancy bureau services, failed to produce up-to-date accounts itself.

Andrew Warburg set up all the venture capital investments for Pink Floyd and sat on most of the boards of the companies in which they invested until early summer 1979 when he resigned all his directorships. His company's report of September 1978, entitled "Mini Helical Investments, Second Progress Report" covered the period from April to September and is a catalogue of optimism, given the difficulties being experienced by the companies it covered.

For example, Celtic Seafare is reported to

**PINK FLOYD'S REVENUE COLLECTING COMPANIES**

EIGHT REVENUE COLLECTING COMPANIES TAKING IN UK AND FOREIGN ROYALTIES, ALBUM SALES, FEES ETC – WORTH BETWEEN £3m-£5m PER ANNUM

NICK MASON MUSIC Ltd  
ROGER WATERS MUSIC Ltd  
DAVE GILMOUR MUSIC Ltd  
RICHARD WRIGHT MUSIC Ltd

NICK MASON MUSIC (OVERSEAS) Ltd  
ROGER WATERS MUSIC (OVERSEAS) Ltd  
DAVE GILMOUR MUSIC (OVERSEAS) Ltd  
RICHARD WRIGHT MUSIC (OVERSEAS) Ltd

**PAY OUT TO**

**PINK FLOYD MUSIC**

(Directors: Mason, Wright, Gilmour, Waters, O'Rourke)  
Pays overheads, salaries, fees, motoring expenses etc.

**INVESTMENT COMPANIES**

MORNTAINE Ltd (Mason/Norman Lawrence)  
RAMOGAN Ltd (Wright/Lawrence)  
TECARTE Ltd (Gilmour/Lawrence)  
TAMINEA Ltd (Wright/Lawrence)  
RAPHIA Ltd (Steve O'Rourke Group's manager)

**PAY OUT TO**

**THE PINK FLOYD'S INCOME AND EXPENDITURE**  
How the group's money – from fabulously successful records like The Wall – comes in, and where it goes

**INVESTMENTS**

VENTURE CAPITAL COMPANIES (estimated £3.3m)  
'BRITANNIA ROW' COMPANIES (estimated £3m)  
Small share portfolios (£250,000)  
Bridging loans (estimated £300,000)  
'WATERBROOK' (£450,000)  
(formerly NORTON WARBURG INVESTMENTS)  
Lloyd's membership  
Personal assets: Two houses in South of France  
Two houses in Rhodes  
Two houses in London  
Two manor houses in the country  
Personal cars (including Nick Mason's collection worth £½m).  
Pictures.

**From page 15**

Celtic Foods, exporter of wholesale foods, was 55 per cent owned by Pink Floyd, for an investment of £150,000. Celtic Seafare, producer of crustacea, was 80 per cent owned by Pink Floyd, a stake costing £170,000. Both Celtic companies were insolvent by 1979 and a total loss.



be benefiting from "a plentiful supply of langoustine being processed on the east coast at Dunbar and on the west coast at Campbelltown". Management was sticking to its forecast of £72,000 profit for the year to June 30, 1979.

At Benjyboards, "as everyone knows", says the NW report, "the skateboard market in the UK has not lived up to expectations". While problems included "low sales and high stock levels", encouraging factors were "a large quantity of slow-moving/dead stock is expected to be sold to Arab countries at good prices within a month". The conclusion on Benjyboards was: "The company has lost a considerable sum of money in the last six months." Debts were £125,000 at April 30 and recovery of debts said to be slow due to the financial position of many of the past customers. But it "is strongly recommended that no decision is taken on liquidating the company until after Christmas.

"By that time, the stock levels should be further reduced, resulting in more cash in the bank and less stock at any forced sale of liquidator's stock."

The report on Willows Canal Restaurant Company said that unless a buyer could be found the company would be unable to repay its loan of £50,000 from American Express.

Pink Floyd had another outlet for their venture capital — Norton Warburg Investments, in which they put £450,000 in equal shares, ending up with around 20 per cent of NWI. That company was incorporated in November 1976 and attracted

such institutions as Legal and General, Gartmore Trust and Touche Remnant as shareholders, too.

Recently though, it has been busily severing all connections with Norton Warburg, with Messrs Warburg, Perera and Howland resigning from the board. Up until last August the company was managed by Norton Warburg.

Norton Warburg Investments is now called Waterbrook. It is not involved in the liquidation of Norton Warburg Group, nor in official investigations into that business, according to managing director Steven Gee. He held the same position under the old regime, but a new "outside" chairman, Mr Ronnie Aitken, has been brought in.

NWI made 10 separate investments to build up its portfolio. One is a winner: a 60 per cent stake in My Kinda Town Ltd, a London pizza restaurant operation.

But overall, Waterbrook is losing money. Mr Gee said that selling off holdings was one option now available in order to achieve a plan to ensure that shareholders, including the Pink Floyd, receive back between 8p and 40p for every pound invested.

Mr Gee would not discuss the rock band's financial involvement. "I will certainly not comment on a client's business," he said. "You have got hold of a report intended for private circulation."

As for the collapsed Norton Warburg Group, it is now the subject of police inquiries. "It will be some time before the results will be known," Chief Superintendent Keith Taylor of the City of London Fraud Squad told NOW!

## DESERT ISLAND FLOYD

Many of you will be familiar with the BBC Radio 4 programme 'Desert Island Discs', presented for many years by the late Roy Plomley, in which guest 'castaways' are asked to select the eight records which they would like to have washed ashore with them, together with a convenient record player. In 1985, Roy Plomley's history of the series was published. This lists every selection up to that date. While no member of Pink Floyd has (yet) been featured, several celebrities have, sometimes unexpectedly, chosen Floyd records, although no-one has chosen a Floyd record as their favourite of the eight selected.

The first two, playwright Alan Ayckbourn (2nd Nov '74 ; Eclipse) and flautist James Galway (14th Aug '76 ; Atom Heart Mother) had the common feature of including Pink Floyd as the only 'pop' band in a list of classical pieces.

Two selections from the 'Wish You Were Here' album followed, favourites of actor Omar Sharif (14th Jan '78 ; Wish You Were Here) and writer of 'Butterflies', 'Bread' and others, Carla Lane (28th Feb '81 ; Shine On You Crazy Diamond).

Comedienne Pamela Stephenson (17th July '82 ; Brain Damage) caused quite a stir with (maiden) Aunty Beeb. What listeners didn't hear was Pamela telling Roy that the track reminded her of her LSD-taking period and reminiscing about various trips. These comments were obviously too disturbing for a Radio 4 audience and were edited out of the show.

Fashion designer Zandra Rhodes (12th Feb '83 ; Us and Them) restored normality with the last Floyd song mentioned in the book. After Roy's death, Michael Parkinson took over the show. The only Floyd song known to us from his reign so far was selected by Elton John (15th June '86 ; Shine On You Crazy Diamond), though there may be others. Any offers...?

Mark Godfrey and Andy Mabbett.

## MUSIC COLUMN

In the first edition of what we hope will become a regular feature, we take a look at the actual musical content of the 'Wish You Were Here' songbook. Future articles will deal with such items as 'Dark Side of the Moon', 'The Pink Floyd Anthology' and so on. As always, if you feel inclined to write these yourself, all contributions will be gratefully received!

First reviewed in TAP 14, 'Wish You Were Here' certainly isn't the best of the Floyd music books, but the 1975 Waters interview is eminently quote-worthy and is therefore an invaluable reference point for TAP columnists. Elsewhere, you'll find a tediously technical discussion with Dave Gilmour, and some typically off-the-wall Hipgnosis pictures.

O.K., the music. 'Shine On You Crazy Diamond' : all the parts (which are marked to segue into one another) work well and sound right even on a cranky old piano. Sections 4, 5, 7 and 8 require little explanation, and most of the parts are fairly easy to play, although a problem arises when there are guitar solos to attempt to play on a piano (the solos are in fact the only guitar parts written in, the rest of the book being written for piano). A certain amount of imagination is needed to get the rhythms sounding Pink Floyd-ish, and there are no embellishments written in. Don't be discouraged though - think how long it took the Floyd to come up with the original!

On the sixth variation, two people are needed to handle the rhythm and the other parts if the music is played on the piano alone.

'Welcome to the Machine' and 'Have A Cigar', though vastly different on record, have much the same qualities when reduced to the 'little black dots'. The vocal parts of both are written an octave higher than they were originally sung, presumably to avoid excessive use of leger lines. The piano parts are decidedly uninspired because of the 'hard rock' nature, rhythmically speaking, of the two songs.

'Wish You Were Here' - the track - doesn't work too well on piano alone, since three hands are needed to play the piano part as it is written in the book, unless you happen to have stretchy, ET-like fingers!

Overall, the music doesn't really benefit from being played on just one of the two instruments it is written for, but if you exercise a bit of imagination, the music (particularly the easier sections of 'Shine On') does sound close to the original. Singing along is more problematic - maybe someone should set up a Rent-a-Harper service!

Madeleine MacDonald.



## AND IF I SHOW YOU MY DARK SIDE...

Those of you fortunate enough to own back issues of The Amazing Pudding (Yes - they do exist!) will remember that issue 17 saw one of our illustrious editors, Dave Walker, enthusing about the Final Cut video E.P. At the time I thought it was an April Fools joke, but a swift call to Dave confirmed that this was a genuine appreciation of what he considered to be an adequate substitute for the Floyd.

I am forced to say that this is one of the worst videos it has ever been my bad luck to see. I suppose I should be grateful that I only spent seven quid on my copy, rather than thirteen, huh?

The fact that it was directed by Willie Christie (Carolyn Waters' brother) rather suggests that it was the product of a conversation held during a meal - you can almost imagine the scene: -

Carolyn : Well, Rog, why don't you do for 'The Final Cut' what you did for The Wall?

Roger : Oh, I can't be bothered with all that film business aggravation again...

Willie : That's okay - I'll do it!

Roger : Righty-ho. Here's some cash and a screenplay. Pass the salt please, someone.

OK, maybe that's taking it a bit far, but I refuse to accept that a great deal of time was expended on this video. The most obvious clue is that the story doesn't actually make sense! I mean, while there's a link between 'The Gunner's Dream', 'Not Now John' and 'The Fletcher Memorial Home' - that of a father trying to maintain his son's dignity in the face of a decaying society - what is the footage accompanying 'The Final Cut' supposed to mean? Is it a joke, ie. Waters poking fun at his misogynic stance in 'The Wall' by affirming women's pace in our society? If so, what are the bikini-clad models doing there? While I can see the tenuous connections between the lyrics and the visuals, the exact nature of the footage leaves me bewildered. When Marilyn Monroe becomes the highlight of a Pink Floyd video, you know something's gotta be wrong!

I can't help but wonder what Alan Parker would have made of it all. Under his direction, this could have been an excellent work that could have broadened the appeal of the album. As it is, we have to contend with the cheap jokes in 'The Fletcher Memorial Home' (an insult to the song!) and the hopeless mess of the 'Not Now John' abomination.

A review of 'The Wall' suggested that it may be a dig at the Floyd's fans, with which I would disagree. But I can't help feeling that being asked to fork out money for only nineteen minutes of 'entertainment' is taking the piss out of the people who care about the Floyd most.

Bruno MacDonald.

# STOP PRESS Wild waters rage on

**K**EEP your heads to's giant stadium in September have sold out in record time. The writs are about to fly in nine hours, netting the (again) between band an estimated £2,000,000. Pink Floyd and The promoter recently decided not to stage similar concerts for Waters' new band leader Roger Waters. The Bleeding Hearts. "The situation over the Floyd name is in a state of confusion," says a spokesman for Waters.

Having graciously allowed Floyd to use the group name to record and release a new album, Waters, 42, is now hopping mad because Nick Mason, Dave Gilmour and Rick Wright have just announced a massive north American tour and if it turns out they've broken an agreement over the name, we'll sue the pants off them.

To make things worse, Floyd's two shows at Toronto

The London Standard 18/5/87



"Thank you very much, Ladies and Gentlemen! And now we'd like to do a Pink Floyd medley..."

(Cartoon supplied by Ken Langford,  
re-drawn by Dave Clarke)



# RELICS

Not only do Camper Van Beethoven have 'Interstellar Overdrive' on their album (see last issue), but they have been playing it live on their UK tour. (AM)

Roger Waters' was interviewed recently on Radio Lincolnshire. Does anyone have further details or a recording of this, please? (JO)

Battersea Power Station, the grade two listed building featured on the cover of Animals, is to be re-fitted as an adventure park by the owners of Alton Towers. Will one feature be rides on the flying pig? (AM)

Gerald Scarfe's autobiographical film (reviewed last issue) has won an Academy Award, the 'Hugh Wheldon award for the best arts programme'. This was the first ever such award, as the category has only just been created in memory of the veteran broadcaster. Our congratulations go to Gerald. (AM)

David Gilmour's second solo album, About Face has now joined his first album on the low price Fame label (cat no FA 3171). This version of the album does not contain an inner lyric bag. (BM)

The Sun's 'Bizarre' column of 28th Feb '87 included the results of a poll to find reader's all time favourite albums. Pink Floyd reached no 5 with Dark Side and no 17 with The Wall (only the top 20 being given). Number one was Brothers In Arms. As well as the Floyd, Dire Straits, Bruce Springsteen and Queen each had two entries. (AM)

Telstar records have just issued a CD of 'Classic Rock 4 - Rock Classics' (cat no TCD 6004) on which the London Symphony Orchestra play a variety of popular rock songs, from 'I Don't Like Mondays' to 'Stairway to Heaven', including 'Another Brick In The Wall'. Conductor Peter Knight's arrangement of the latter, lasting 5'59", is (ahem) 'interesting' but the album's nigh-on hour long duration makes for heavy going at times. The interesting point is that I believe this to be the first cover version of a Floyd song to make it onto CD - unless, of course, you know different. The album has been out on mundane vinyl and cassette for a few years. (AM)

I believe that the first Floyd cover version to make its way onto CD was 'See Emily Play' by David Bowie on his Pin-Ups CD. (DW)

As well as their version of 'Long Gone', recorded for the Imaginary Records tribute to Syd Barrett album (which is due out 'soon'), The Shamen have recorded 'Golden Hair'. The latter can be found on the B-side of their 'Young Till Yesterday' single on the Moksha label (cat no SOMA 1). Distribution is via Nine Mile/The Cartel. (Such trivia is useful if you wish to order the single from your local record shop!) (AM)

'Money' was used recently as the backing music for a trailer to the ITV series 'A Killing on the Exchange'. Interestingly, the following weeks trailer had the Elkie Brooks cover version instead of the Floyd's own. I wonder why? (AM)

As Elkie's cover version of 'Money' is also available on CD perhaps this also came out before the LSO cover version mentioned above. (DW)

A couple of my friends have told me that Dave Gilmour was in Glasgow on one of the Sundays before Christmas. He stopped off at Virgin (Union Street, Glasgow) and signed copies of his albums (Damn, I missed him!). (AMcD)

The Palace night club in Blackpool has taken up playing 'Bike' amidst the endless sea of dance tunes. (JL)

An inaccuracy in TAP 21, the song 'Them Heavy People' is not on the Kate Bush album The Whole Story.

Contributors :- JL - John Leigh, AM - Andy Mabbett, AMcD - Andrew McDonald, BM - Bruno MacDonald, JO - John Oakley, DW - Dave Walker

## TAP PLUGS



You have probably admired the address labels used by the editors. They cost a mere £3.25 per 1000 and have hundreds of uses - addressing the backs of envelopes, marking property, advertising or whatever. They can be obtained from STEEPLEPRINT, Northampton, NN6 0LS, a most helpful and reliable firm.

Anyone interested in trading tapes, bootlegs, videos, etc. should write to Wes Meyette, P.O. Box 16092, San Diego, CA 92116, USA.

## FANZINES

LOUD!, as the name implies, is devoted to the heavier side of Rock, a la Kerrang! If you can put up with the sexist excesses inherent in such music, you should find the contents, with many exclusive interviews (Fish, for example), a good read. 75p (UK) or £1 (elsewhere) inc p&p from: Phil Caine, 5 Cleve Way, Formby, Merseyside, L37 8BS

General information on many fan clubs is found in Millers Fan Clubs 87, published by Penguin. However, of the two addresses given for Pink Floyd, one is the now defunct Dutch fan club and the other is their American record company. We are contacting the latter to find out if a club really exists, and will bring you details when we have a reply. Information is given for many artists (A Ha, Limahl, Duran Duran, etc.). It is noticeable for artists more in line with our tastes (Kate Bush, Jethro Tull et al) that the information is either incomplete, inaccurate or missing. We intend that the 88 edition will include TAP!

Lastly, The Record Collectors Guide & News is a TAP-format collection of small- and trade-ads from people with collectable records to sell, record fair diaries and listings of new releases. It's got a long way to go to catch up with the back pages of Record Collector, but it's trying! 75p (UK), £1 (Europe) or £1.50 (elsewhere) from: A. Griebler, 30 Allen Dale Close, Sydenham, London SE26 5DX.

This issue would not have been possible without Barbara Kirk (front cover), Bruno MacDonald (typing), Gary Manning (word processing) and everyone else who has contributed.